

The University of Alberta Department of Music presents:

CONCERT BAND



Wendy J Grasdahl, Conductor
Dan Sabo, Guest Conductor

Sunday, November 29, 2009 at 8:00 pm
Convocation Hall, Arts Building



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

From *Die Meistersinger* (1845)
(excerpts from the Opera)

Richard Wagner
(1813-1883)
arr. Eric Osterling

As Torrents In Summer (1896)

Edward Elgar
(1857-1934)
arr. Albert O. Davis

Three Folk Miniatures (1986)

1. "V'la l' Bon Vent"
2. "Isabeau, s'y promène"
3. "Les Raftmen"

Andre Jutras
(b.1961)

Dan Sabo, Guest Conductor

Suite of Old American Dances (1949)

3. Western One-Step "Texas Tommy"
4. Wallflower Waltz
2. Schottische
1. Cakewalk

Robert Russell Bennett
(1894-1981)

Intermission

Toccata

Girolamo Frescobaldi
(1583-1643)
arr. Earl Slocum

Québec Folk Fantasy (1956)

Howard Cable
(b.1920)

The Klaxon (1929)

Henry Filmore
(1881-1956)

Program Notes

Wilhelm Richard Wagner's personal life (1813–1883) was characterized by poverty, repeated failures, sporadic political activity, open hostility, love affairs, and numerous friendships. Musically, he exerted a powerful influence on every component of opera, including the expanded use of wind instruments. Although he composed few works for band, Wagner made extensive use of wind and percussion instruments in his orchestral pieces, and he encouraged band transcriptions of such works as *Grand March* from *Tannhäuser*, *Grand War March* from *Rienzi*, *Processional March* from *Die Meistersinger*, *Entry into Valhalla* from *Rheingold*, and *Funeral March* from *Dusk of the Gods*.

Wagner grew up in a musical environment, learning the fundamentals of violin and piano but never becoming a competent performer on any instrument. His father died when he was only six months old, and his mother remarried Ludwig Geyer, a painter and actor, the following year. He studied harmony and counterpoint with Theodor Weinlig, entered Leipzig University in 1831, and became increasingly interested in a career as a composer – despite the ridicule of some of his early works. Franz Liszt, one of the first to recognize Wagner's genius, helped him through many crisis, both emotional and financial. Wagner later married Liszt's daughter, Cosima, in 1870, after living with her for four years in spite of her marriage to conductor Hans von Bulow. In 1872, Wagner was granted a place to custom-build an opera house according to his ambitious artistic ideals. Specially designed 'Wagner tubas,' based on instruments built by Adolph Sax, were used in his orchestra. Unfortunately, ill health caused Wagner to move to Italy in September 1882, and the gifted creator died in Venice the following year.

Eric Osterling (1926–2005), was born in Hartford, Connecticut and began his musical career as a professional pianist at the age of fourteen. He continued his musical studies at Ithaca College, the University of Connecticut, and the Hartt College of Music, specializing in Music Education. Osterling was director of music for Portland Public Schools for 34 years, where he became widely recognized for his contributions as a music educator. Having an international reputation as a composer and arranger, his compositions are extensively performed by schools bands, professional ensembles, and college bands across the country, with more than 600 publications to his credit.

Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg) was first conceived by Wagner in 1845 as a comic appendage to his earlier opera, *Tannhäuser*, in the same way that a satyr play follows a Greek tragedy. Set in 16th century Nuremberg, the three-act opera was completed in 1867 and first performed in 1868 at the Munich Court Opera. The conductor was Hans von Bulow, whose wife had already borne Wagner two daughters and would permanently move to join Wagner five months later. *Die Meistersinger* is based on historic personages and Wagner's own libretto. It is Wagner's only work that deals with real people and also involves comedy. The composer, Virgil Thomson, described it as "the most enchanting of all the fairy-tale operas."

Edward Elgar (1857–1934) was one of the few English composers to enjoy wide international acclaim during the Romantic period. His music began the trend of nationalism in England during the late nineteenth century. Yet his works do not use folk song or other characteristics typically found in national music writing. They do, however, reflect British speech patterns in the melodic contour with wide leaps and descending patterns. Elgar's best-known works are his symphony *Enigma Variations* (1899) and the oratorio *The Dream of Gerontius* (1900).

As Torrents in Summer is from Elgar's cantata *Scenes from the Saga of King Olaf*, completed in 1896. The libretto comes from the poem *Tale of a Wayside Inn*, written by the composer's favorite poet, Henry Wadsworth Longfellow. The story is one of a young musician's hero, Olaf Tryggvasson, whose early successes were finally overwhelmed by his enemies. *As Torrents in Summer* is taken from the Epilogue, and sung by unaccompanied chorus:

As torrents in summer, half dried in their channels
Suddenly rise, though the sky is still cloudless,
For rain has been falling far off at their fountains;
So hearts that are fainting grow full to o'erflowing.
And they that behold it marvel, and know not
That God at their fountains far off has been raining!

This arrangement was tastefully scored for band by Albert Oliver Davis (b. 1920) in 1988 and is approximately three minutes in length.

André Jutras (b.1961) began his musical studies in Quebec at the age of eight. He graduated in oboe and chamber music from the Conservatoire de Musique de Montreal in 1979 and went on to study composition, analysis and orchestration with Francois Morel at l'Universite Laval (Quebec City). From 1985–1991, Jutras held the English horn position with l'Orchestre symphonique de Quebec, while studying conducting with Simon Streatfield and Gabriel Chmura. In 1991, he began a three-year residency as the Staff Conductor with the Calgary Philharmonic Orchestra, leading to 45–50 conducting performances a year and frequent collaboration with international guest conductors. He has also conducted orchestras in Winnipeg, Edmonton, Vancouver, Windsor and Thunder Bay.

Besides pursuing a “classical” career, Jutras has also played saxophone in jazz bands, conducted concert bands, jazz ensembles and pops orchestras, and established himself as a well-known clinician and adjudicator. Since April 2000, he has held the position of Music Officer with the Canada Council for the Arts, dealing with grants for professional orchestras, choirs, and opera companies, as well as conductor and composer residencies.

First premiered in Jonquière, Quebec in 1986, *Three Folk Miniatures* is a beautifully rich and diverse work, which may be the most frequently performed of all Canadian band pieces. It is based on three well-known Canadian folk songs that contrast in tempo and style. The first folk song, ‘V’la l’Bon Vent (Here is the Good Wind),’ is said to have been used by French sailors on their way to discover Canada in the early 17th century. It was sung to establish a rhythm for hoisting the main sail upon the arrival of a good tailwind. The second, ‘Isabeau, s’y promène (Isabeau Walks),’ is a haunting and sad love song that tells of the loneliness of being away from a loved one. The third song, ‘Les Raftmen (The Raftmen),’ is a well-known folk melody that was sung by the loggers and lumberjacks of the Canadian forests. Its steady rhythm provided a basis for the swinging of their axes in unison. After trees were cut down they were dragged to the river and tied into huge floating rafts, and the “raftmen” would ride the log rafts down the river to the sawmill.

Robert Russell Bennett (1894–1981) was a brilliant American composer, arranger, and conductor, and was the leading orchestrator of Broadway musicals for four decades. Born 15 June 1894 in Kansas City, Missouri, Bennett was first taught by his parents, and by the age of ten, was giving piano recitals. He went on to study composition with Carl Busch and, for four years in Paris, with Nadia Boulanger. Beginning in the 1920s, he scored some 300 Broadway

musicals over 40 years, including the works of Jerome Kern, Cole Porter, Richard Rodgers, Irving Berlin, George Gershwin, and Frederick Loewe. He arranged for such hit shows as *Show Boat*, *Anything Goes*, *Kiss Me Kate*, *South Pacific*, *My Fair Lady*, *Porgy and Bess* and *The Sound of Music*. He is renowned for his effective use of the limited orchestral forces available to him and the phenomenal speed with which he supplied tasteful and disciplined song accompaniments, underscoring, bridges, dance music, overtures and exit music. Bennett's works in all genres are distinguished by their personal harmonic idiom, effortless counterpoint and rhythmic vitality. Bennett stands apart from his theatre-arranging colleagues for his sustained independent creativity and long-standing associations with the leading conductors and soloists of his day. His success as a composer was pivotal in elevating the theatre orchestrator's status in America.

Bennett composed the *Suite of Old American Dances* in 1949 as his first original work for band, just one year after attending a birthday party for Edwin Franko Goldman and being introduced to the unique, untapped sound potential of the concert band. The piece was originally given the name "Electric Park," after Electric Park, Kansas City, where Bennett recalled, as a youth, hearing the dance tunes of the day performed at the lively Saturday night barn dances. Bennett opens his suite with the Cake Walk, a strutting dance based on a march rhythm, which was originally performed at minstrel shows as a competition among black dancers to win a cake. Next, the Schottische is a Scotch round dance, similar to a polka but slower. The Western One-Step, used in the third movement, is a variation of an early ballroom dance that was a precursor to the foxtrot. The Wallflower Waltz of the fourth movement charms with its familiar triple meter, while the bright, syncopated Rag is a fitting conclusion to this suite. Enjoy listening to what the composer described as "native American dance forms... treated in a 'riot' of instrumentation colours."

Girolamo Frescobaldi (1583–1643), the supposed composer of the original *Tocatta*, was born in Ferrara, Italy. Recognized as one of the most progressive and leading musical locations in Europe at the time, Ferrara exposed Frescobaldi to many musical experiences from an early age. During his youth, he studied organ with Luzzasch, the famous court organist for the reigning duke. Frescobaldi quickly ascended the ranks as an organist and, at the age of twenty-five, was appointed organist at St. Peter's in Rome, where 30,000 spectators witnessed his debut performance. In the same year, Frescobaldi began publishing his own compositions, including fantasias, madrigals, toccatas and partitas, showing mastery of improvisation, unusual harmonies and remarkable counterpoint. His music demonstrates the maturity of a master craftsman, and is representative of the spirit of Italy during the early Baroque period.

Earl Slocum (1902–1994), who transcribed the Frescobaldi *Tocatta* for band, was born and raised in Concord, Michigan. He attended the University of Michigan, where he studied flute with John Wummer. Slocum was appointed director of bands at the University of North Carolina-Chapel Hill in 1933, and held this position until his retirement in 1967. He was inducted into the American Bandmasters Association in 1941, served as president of the prestigious organization in 1962, and was elected to life membership in 1986.

The Frescobaldi *Tocatta* for band, published in 1956, is a work recognized as a repertoire classic with both technical and musical demands characteristic of the early Baroque period; however, there are many different theories regarding the origin of the Frescobaldi *Tocatta*. The first-known edition can be traced back to a work by Gaspar Cassado (1897–1966), copyrighted in 1925, entitled *Tocatta for Cello and Piano – Like Frescobaldi*. The style of Cassado's writing differs from Frescobaldi's in a number of respects, leading many to believe that Frescobaldi

did not provide the original material for the band transcription. The *Toccata* has also been attributed to, among others, Muzio Clementi (1752–1832). The word “toccata” is derived from the Italian word “toccare,” meaning “to touch.” It refers to performing a keyboard work characterized by “rhapsodic sections with sustained chord, scale passages, and broken figurations.”

Howard Cable (b.1920) has been a leading figure in the musical life of Canada for over sixty years. He is a member of the Order of Canada and a recipient of an Honourary Doctorate of Fine Arts from the University of Lethbridge. Born in Toronto on 15 December 1920, Cable grew up playing piano, clarinet and oboe. He studied with Sir Ernest MacMillan, Ettore Mazzoleni, and Healey Willan at the Toronto (now Royal) Conservatory of Music, graduating in 1939. In 1941, Cable replaced Percy Faith as CBC’s leading composer, arranger and conductor. He directed over one thousand national CBC Radio broadcasts, which were frequently heard on American networks. From 1954–59, he was music director and arranger for the popular television program, *Showtime*.

Throughout his career, Cable has arranged for numerous performing groups, including the Elmer Iseler Singers, Toronto Children’s Chorus, Calgary Philharmonic, Symphony Nova Scotia, True North Brass, and Hannaford Street Silver Band. His twenty-year association with the Canadian Brass resulted in over eighty compositions and arrangements, some of which were performed in collaboration with the Mormon Tabernacle Choir and the New York Philharmonic Brass. Cable has also worked extensively as a conductor and arranger on Broadway and at the Banff, Shaw, and Charlottetown Festivals. He has conducted for such stars of the entertainment world as Ella Fitzgerald, Tony Bennett, Peggy Lee, and Victor Borge.

Québec Folk Fantasy was originally written by Cable for CBC’s live broadcasts of the Howard Cable Concert Band in the early 1950’s. The show garnered Cable international exposure, leading to the publication of *Québec Folk Fantasy* by the New York publishing company, Chapell & Co., as part of their Army Journal series for military bands. The brilliantly orchestrated piece uses ten French-Canadian folksongs as its inspiration. Fragments of the popular children’s song, ‘Allouette,’ appear in the fanfare-like introduction. Soon after, Cable transitions to the lively dance tune, ‘Ah! Si Mon Moine Voulait Danser! (Ah! If My Monk Would Dance!).’ The monk dance is then contrasted with the sweet, melancholy phrasing of ‘à La Claire Fontaine (By the Clear Running Fountain).’ How many of the remaining folksongs can you recognize?

James Henry Fillmore, Jr. (1881–1956), was the most flamboyant bandsman of his time, and has likely written, arranged, and edited more band music than any other composer/bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others. To keep his name from flooding the market, he composed under a total of eight names: Harold Bennett for easy pieces; Al Hayes and Will Huff for moderately easy music; and Gus Beans, Ray Hall, Harry Hartley, Henrietta Moore, and his own name for the rest. Fillmore’s family background in publishing led him down a variety of productive paths as a composer of hymns, popular overtures, fox trots, waltzes, marches, and a particularly lucrative specialty for his own instrument, the trombone smear.

Musical and mischievous from childhood, Fillmore had an outstanding singing voice and was often given a 50-cent reward from his father for singing in Sunday school. Growing up in Cincinnati, Ohio, he dabbled in piano for several years before learning to play flute, violin, and guitar. He was fascinated most by the slide trombone, an interest his mother secretly encouraged despite his father’s view that the trombone was too evil for a righteous person

to play. Fillmore studied in the Cincinnati public schools and at Miami Military Institute, before attending the College of Music of Cincinnati, where he studied trombone with Charles Kohlman and composition with John A. Broekhoven. He went on to conduct various bands, including the Syrian Temple Shrine Band from 1921–1926, and his own professional band beginning in 1927. His ability to thrill audiences as a showman and an entertainer was admired by many. As his friend, Harold Bachman, said, “He used certain little gestures which delighted the spectators... No one enjoyed his performances more than Henry himself.”

The Klaxon, one of Fillmore’s 113 marches, was composed in 1929 and published one year later. Subtitled *March of the Automobiles*, it was written for the Cincinnati Automobile Show, which began at the Music Hall in January 1930. Fillmore invented a new instrument for the occasion called a klaxophone. It consisted of twelve automobile horns, mounted on a table and powered by an automobile battery.

(Program notes compiled by Dan Sabo)

**University of Alberta
Department of Music
WIND AND PERCUSSION FACULTY**

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Amy Beinert – Wind Studies Librarian
Taina Lorenz, Daniel Sabo – Graduate Conducting Assistants

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

Wendy J Grasdahl

Wendy Grasdahl is well known across Canada as a conductor, adjudicator/clinician, teacher, and trumpeter. Her professional experience encompasses teaching at university and college levels, as well as military band work and private teaching.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B.C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including 12 years at the International Music Camp at the Peace Garden on the Manitoba/U.S. border where she received the prestigious Distinguished Service Award for conducting and promoting band in North America. Other awards include the Faculty Association Excellence in Teaching Award from the University of P.E.I.

Having appeared as a trumpet soloist and in professional ensembles across Canada, Wendy is a founding member of the brass quintet "Five of a Kind", and has played Solo Cornet with the Mill Creek Colliery Brass Band. She is the founder of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands plus a growing series of classes and workshops.

Wendy is a clinician for Yamaha Canada.

Wendy currently teaches Brass Techniques and conducts the Concert Band at the University of Alberta. She teaches trumpet and wind ensembles at Concordia University College of Alberta, and is the Artistic Director and Principal Conductor of the Festival City Winds Music Society.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

Dan Sabo

Dan Sabo is currently pursuing his Master of Music in wind band conducting with Dr. Angela Schroeder at the University of Alberta. His research interests are focused on Canadian folk song arrangements for wind band. He is co-leader of the Edmonton Eskimos Pep Band and a private guitar, bass and piano instructor. Previously, he taught junior high Band and elementary Music for four years at Gibbons School, where he established a vibrant wind band and rock band program.

The University of Alberta Concert Band 2009-2010
Wendy J Grasdahl, Conductor

Piccolo

Philippe de Montigny

Flute I

Aleah Wielinga*

Tanya Saunderson*

Taryn Gibson

Brendan Eirich

Steph Wong

Nikqueta Chojnacki

Pamela Zilinsky

Flute II

Kayla Fuller

Crystal Mueller

Danielle Fuechtmann

Linda Hudson

Bethany Polis

Kaitlin Simpson

Michael Chi

Sky Sun Mengchi

Oboe

Stephanie Wong

Clarinet I

Jolene Wong*

Dylan Bernhard*

Daniela Pagliuso

Erin Walker

Clarinet II

Meagan Jensen

Michael Sordi

Alyssa Diepdael

Clarinet III

Amy Veltman

Miriam Ayles

Samuel Suh

Andrew Merrell

E Flat/Alto Clarinet

Jordan Davies

Tracy Laslop

Bassoon

Valerie Bendel

Alto Saxophone I

Lisa Dollansky*

Taylor Rae Foster*

Kayla Chambers

Alto Saxophone II

Angelina Fleck

Katrina Tarnawsky

Tenor Saxophone

Alex Walden

Tyler Heal

Baritone Saxophone

Ryan Yusep

Masateru Takaynagi

Horns

Joanna Wreakes*

Lauren Baril

David Moore

Jinnee Lu

Sara Mills

Trumpet I

Trish Whitebone*

Cole Madell*

Cameron Remus

Max Mazur

Trumpet II

Desiree Skubleny

Siobhan Penner

Grant Oblak

Eric Lindemulder

Kelsey Gil

Trumpet III

Jackie Meyler

Matt Jeffrey

David Rhodes

Andrea Diamond

Trombone

Kaleen Clark*

Shannon Willis*

Jonathan Taylor

Andrew Buys

Jordan Elias

Cameron Graham

Nelson Knutson (bass)

Euphonium

Samantha Jeffery

Victoria Merritt

Tuba

Wei Qiang*

Ray Basaraba*

Rob Casault

David Bergeron

Percussion

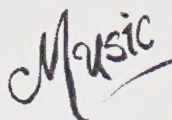
Alyssa Baker*

Adam Niemetz

Jonathan Taylor

Paul Hoar

*Denotes section leaders



Events Survey

Please help us better understand our audience.

- 1 The event you are attending occurs on what date and time?

Date:		Time	
-------	--	------	--

- 2 Who is the main performer / ensemble?

--

- 3 Where did you hear about this event?

Facebook		Twitter		Music website		Music poster
----------	--	---------	--	---------------	--	--------------

Radio		Newspaper		Word of mouth		Other
-------	--	-----------	--	---------------	--	-------

- 4 What could we do to attract you to more events in the Department of Music?

--

- 5 Relative to other events you might attend, how do you feel about the price of this concert?

Too expensive		About right		I'd pay more	
---------------	--	-------------	--	--------------	--

- 6 What did you like best about this event?

- 7 What did you like least about this event?

- 8 Other comments?

- 9 Please rate these topics with an X :

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

WWW.MUSIC.UALBERTA.CA

